

The Hymn

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The Editor's Column

HYMN REHEARSALS

EDWARD H. JOHE

To most ministers and church music directors it would be Utopia if congregations (1) would sing all hymns with unanimous acclaim and (2) would be open-minded about learning new hymns or tunes. We can look at these as problems, never to be solved, or we can put our enthusiasms and energies to work, thinking about the problems realistically and working out a long range plan whereby we will at least consistently work toward bringing new insights to our congregations in the area of the *What*, *Why* and *How* of hymns and hymn singing.

The final objective in the hymn-congregation relationship is that the hymn be made to live through the singing of it: however, merely making musical sounds, instrumental or vocal, will not necessarily bring life to a hymn, nor is the degree of loudness a measure of spiritual or musical affirmation. It is commonly accepted by church musicians and churchmen that good hymns have a fine word-music relationship, that the music literally gives "wings" to the hymns and when the vocal assurance is present, we can feel the unrestrained vigor or even peaceful assurance when such hymns are sung.

A congregational-hymn rehearsal could help accomplish better understanding of this relationship, which is usually present in the great hymns of the church. However our concern in suggesting the need for congregational-hymn rehearsal is more than emphasizing this truth. Actually, I believe this is one of the goals of church music directors in hymnic matters but musically we should begin on an elementary level. I believe a congregational-hymn rehearsal could and should contain the same variety of elements as found in any well-planned choir rehearsal, namely, making people aware of the complete language of music and even giving them practical help in the matter of singing and reading music. We keep repeating that hymns are the property of the congregation. I think congregations need more help in the understanding of music. I think even a twentieth century congregation may be illiterate in even hymn-singing—the most popular form of public expression in music. I think they want to sing hymns and will sing them, even new ones, if they are given some practical musical help—and rehearsals, as in any musical organization, are *the*

(Continued on Page 44)

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Volume 13

April, 1962

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CONTENTS

THE EDITOR'S COLUMN	34
<i>Edward H. Johe</i>	
MAURICE FROST, M.A., LITT.D.	36
<i>Leonard Ellinwood</i>	
FAMILIAR HYMNS FROM THE HEBREW AND THEIR TRANSLATORS	37
<i>Lucius Rogers Shero</i>	
HYMN PLAYING	45
<i>Richard W. Litterst</i>	
THE EVOLUTION OF METHODIST HYMNODY IN THE U.S.	49
<i>Goff Owen, Jr.</i>	
WINCHESTER NEW AND THE WIDOW	56
<i>Henry Leland Clarke</i>	
BOOK REVIEWS	58
REVIEWS OF RECORDINGS	63

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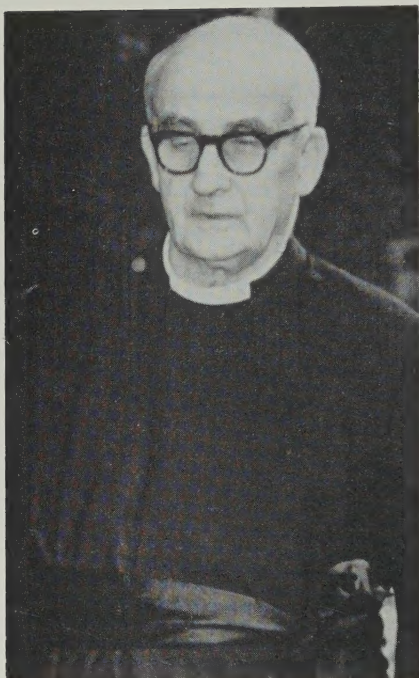
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Maurice Frost, M. A., Litt. D.

1883-1961



The bees were dormant, the bell-ringers silent, but the dogs howled dismally on Christmas Day in Deddington, Oxfordshire, while all the village mourned the passing of its beloved vicar.

Born in 1883, Maurice Frost studied at Corpus Christi College, Cambridge University, taking the B.A. degree in 1910 and the M.A. in 1914. After study in the Clergy Training College at Cambridge, he was ordained as deacon in 1911, and as priest in 1912 (Church of England). He served as curate of Buckingham from 1910 to 1916 and of Bladon, with Woodstock, from 1916 to 1924. Since 1924 he had been Vicar of Deddington, with

Clifton and Hempton, in the Diocese of Oxford. For over thirty-six years he preached every Sunday in each of the three villages, returning to Deddington for a fourth sermon at Evensong. He gardened, carpentered, raised hounds, travelled with the village bell-ringers, and was president of the county bee-keeper's society. His annual Christmas greeting, turned out on the hand-press which he used for parish bulletins, was often a bibliophile's treasure, notably *The Shepherd's Kalendar* in 1956, and the 1957 *Playtime Calendar*.

Hymnologists and musicologists everywhere mourn the loss of their most distinguished English colleague. Maurice was a quiet but diligent scholar who, at an early age, decided to concentrate his research on English & Scottish Psalm & Hymn Tunes. Living modestly in a country vicarage, much of his income was spent on the tune books which formed his source material. In his published work, these are noted by the simple phrase: "in my possession." Several years ago, realizing that he owned a number of *unica*, he deposited them in the

(Continued on Page 48)

Familiar Hymns from the Hebrew and Their Translators

LUCIUS ROGERS SHERO

FEW OF THOSE WHO ATTEND CHURCH services in our Protestant denominations are probably aware of what a rich and varied religious heritage is reflected in the hymns they sing. This heritage is something for which there is great reason to be thankful and to which attention might well be called more often than it is. Members of The Hymn Society of America, to be sure, need no reminder of the long span of time, the wide geographical range, and the diversity of religious experience from which our hymns have been drawn. But even they may profitably call to mind on occasion the large number of hymns derived from sources in languages other than our own.

Which of our hymns can be regarded as familiar? What criterion is to be employed in determining whether any particular one is to be included in a list of well-known hymns? The answers to these questions are not easy. What may be very familiar to one individual may be quite unknown to another. Favorite hymns of one denomination may never be sung elsewhere. A person who attended a different church every Sunday of his life would no doubt hear some hymns sung repeatedly and could speak with assurance about those, but he might easily happen to miss others used fairly widely. Any one individual's judgment is hardly to be relied upon. In the compilation of the list in this present paper, therefore, inclusion in hymnals has been the touchstone. The hymnals consulted have all been books published in the United States of America since 1930 and books that are currently in use in important Protestant denominations in this country. Every hymn listed is included in several of these books, and those included in most or all of them are marked with an asterisk (*).

The reader is warned not to be misled by the term "translators" in the title of this paper. Some of the hymns discussed are translations in the strictest sense of the term. But no consistent attempt has been made to differentiate between translations and paraphrases. It is impossible to draw a sharp line of demarcation between free translation and paraphrase, and agreement could not be expected in borderline

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cases as to the category in which a particular rendering belongs. In some instances, to be sure, hardly more can be said of hymns included in the list than that they are based on the original compositions and that they owe to them, in some sense, their own existence. Where this is so, care has been taken to call attention to the fact.

It need hardly be pointed out that hymns frequently appear in quite different forms in different hymnals. Perhaps the most frequent discrepancy is in the selection of stanzas included in various books; but alterations in the text are numerous, too. No attempt has been made in this paper to point out all variations, though diversity in the number of stanzas is often noted. Again, attention is sometimes but not always called to diversity of tunes. Of some hymns—usually the most common of them all—it is true that a particular tune has long been wedded to the familiar words; for other hymns the books are divided between two or three tunes; and for still others there are as many different tunes as there are hymnals.

The hymns discussed below are of Hebrew origin. Except for those based on Psalms, where dating is impossible and where following the numbering in the Bible is the obvious course to adopt, they are listed in approximately chronological order.

That our hymnals include a fair number of hymns based on Psalms is only to be expected in view of the predominant place that metrical versions of the Psalms occupied in the congregational singing of most branches of Protestantism in the English speaking world from the days of the Reformation until well into the nineteenth century. The influence of Calvin, who banned from the worship of the reformed churches following his leadership anything not directly derived from the inspired Word of God, was more potent in England, Scotland, and America than that of Luther, who placed a high value on original hymns as a source of spiritual inspiration and who himself set an example for others by writing hymns and composing tunes. It was not until early in the eighteenth century that the strangle hold of the metrical psalm was loosened in England as a result of the aggressive championing by Isaac Watts of the independent hymn; and for more than a century after that the latter continued to play only a subordinate role in most churches on both sides of the Atlantic in which worship was conducted in the English language. But the tables have now been turned so far that the surprising thing is not that there are more than a score of versions of Psalms common to the majority of our current hymnals but that the number of them is not larger than it is.

Not all of these hymns, presumably, were translated directly

from the Hebrew. Some, we may assume, were based on familiar renderings of the Psalms contained in recognized translations of the Bible. In a few instances this would have been the version contained in the *Book of Common Prayer* (taken from the Great Bible of 1539, which was mainly the work of Miles Coverdale), in some others the King James version. But those hymns that have come down to us from the old metrical Psalters were no doubt original translations; and in the case of Milton's "The Lord will come and not be slow" we have the author's own statement to assure us that he had the Hebrew text before him as he wrote.

This is not the place to discuss the date of composition of the Psalms. Old Testament scholars are still much divided on this question. But there seems to be a reasonable amount of agreement that the Book of Psalms as we have it was in the main put together as a hymnal for use in the Second Temple at Jerusalem. Since this was dedicated in 516 B.C., we can be quite sure that some of our hymns are based on poems that date back to at least a half a millennium before the birth of Christ. There is evidence, to be sure, that some of the Psalms, especially toward the end of the book, had their origin in the Maccabaeen period (second century B.C.), but almost everyone would agree that the majority of them are earlier than that; and many scholars are prepared to admit that at least a few of the Psalms may have been composed by King David himself a full one thousand years before the lifetime of Jesus. It is the consensus of scholarly opinion that the Hebrew Psalter we know is a compilation based on earlier collections of religious poems, with additions, omissions, and revisions. This being so, we can content ourselves with the statement that the source of a not insignificant number of our hymns is to be found in a collection of sacred songs that has been in existence for at least 2500 years.

*I. "The spacious firmament on high"

Based on Psalm 19:1-6. By Joseph Addison (1672-1719). From an essay entitled "Faith and Devotion" in *The Spectator*, no. 465, August 23, 1712, where it is referred to as an "ode" and where Addison quotes (in the Prayer Book version) the first four verses of the Psalm. The second half of his first stanza, however, was obviously inspired by verse 6. In England the traditional tune for this hymn is one composed in the early part of the eighteenth century and known as LONDON (or ADDISON'S), but our American books unanimously prefer the tune CREATION.

Addison, a notable figure in the history of English literature, was

the son of a clergyman who later became Dean of Lichfield. He was educated at Charterhouse and at Oxford and for a number of years was a Fellow at Magdalen College, Oxford. Instead of entering the ministry, as had earlier been expected, he devoted himself to politics and writing. Through political influence he received a financial grant that enabled him to travel extensively on the Continent, and after his return he held a succession of increasingly responsible public offices. From 1708 until his death he occupied a seat in the House of Commons, though he had no gift for speaking in public and never took any active part in parliamentary affairs. His political career was interrupted as a result of a change of government in 1710, and he now had the leisure necessary for the composition of the essays on which his fame primarily rests. These were contributed successively to the *Tatler*, the *Spectator*, and the *Guardian*. For all three of these journals he worked closely with his old school friend, Sir Richard Steele. He was also the author of a tragedy, *Cato*, which for a time enjoyed considerable success, and of a comedy of slight merit. He resumed his political career after the accession of King George I in 1714, but his last months were spent in retirement because of ill health. About three years before his death he married the Dowager Countess of Warwick.

Addison wrote five hymns, all of which were included in essays of his in the *Spectator*. The one other hymn published in that journal was from the pen of Isaac Watts, who was a great admirer of Addison's writings. The high quality of Addison's work as a hymn writer is attested by the fact that four of his hymns (two of them considerably abridged) are still in wide use in England, while most American books include not only the one listed above but also, in shortened form, "When all thy mercies, O my God."

2. "The Lord's my Shepherd, I'll not want"

Psalm 23. Anonymous. From the Scottish Psalter of 1650. There is no generally accepted tune for this hymn in American hymnals.

The *Book of Common Order* of the Church of Scotland, published in 1564, contained metrical versions of all 150 Psalms, including the 87 versions of the "Anglo-Genevan Psalter." Various revised editions of this appeared during the next few decades. In the 1640's, in accordance with a resolution passed in the House of Commons, an effort was made to have an authorized version of the Psalms adopted throughout the United Kingdom. The version chosen was one prepared by Francis Rous, M.P., a Puritan who held various offices under the Commonwealth and was at one time Provost of Eton. The effort

was unsuccessful, but Rous's version, after repeated thoroughgoing revisions, was authorized by the General Assembly of the Scottish Church for regular use.

*3. "The King of love my shepherd is"

Psalm 23. By H. W. Baker (1821-1877). First published in 1868 in the Appendix to *Hymns Ancient and Modern*. It is not unlikely that Baker's phrasing, as he wrote this hymn, was influenced by memories of previous poetical versions of the Psalm, and especially of the beautiful rendering by the early seventeenth-century clergyman-poet, George Herbert, the first stanza of which is as follows:

The God of love my Shepherd is,
And he that doth me feed;
While he is mine and I am his,
What can I want or need?

Baker's fourth stanza, however, is closer to the third stanza of "The Lord's my Shepherd, I'll not want" (no. 2, above) than it is to the corresponding lines of Herbert's poem. Neither Herbert's translation nor the freer but very fine one by Addison is included, as far as I know, in any American hymnal, but Isaac Watts' version of the psalm is in three of our books and James Montgomery's in one. All of our books have Dykes' familiar tune *DOMINUS REGIT ME*, which was composed for Baker's hymn (as its title implies) and first appeared in print along with the words in 1868; it is unquestionably one of the loveliest tunes of the Victorian era. But some of our recent books also present as an alternative the hauntingly beautiful Irish tune *ST. COLUMBA*. Both tunes are admirable in their respective ways, and it would be a pity if either one were permanently banished from our hymnals.

The Reverend Sir Henry Williams Baker, Bart., as he was to be, was born in London and had his university training at Cambridge. In 1851, seven years after his ordination to the priesthood, he became vicar of the Anglican parish of Monkland, a small village in western England situated a dozen miles or so north of Hereford, and he continued to occupy this position for more than a quarter of a century until his death in 1877. He succeeded his father, who was a vice-admiral in the British navy, as baronet in 1859.

He was the person primarily responsible for the preparation, publication, and wide acceptance of the immensely influential *Hymns Ancient and Modern*, which appeared in 1860 (words only) and 1861 (musical edition). Baker is represented in our hymnals not only by his rendering of the twenty-third Psalm but also by several other

hymns and a couple of tunes. But even though he certainly deserves to be remembered for the hymns he wrote and the translations he made and the tunes he composed, the world of hymnody owes even more to his editorial skill and ecclesiastical statesmanship. (On Baker and his work see the article by Leslie H. Bunn in *THE HYMN*, vol. 12, no. 1 [Jan. 1961], pp. 5-12. See also W. K. Lowther Clarke, *One Hundred Years of Hymns Ancient and Modern*.)

*4. "Lift up your heads, ye mighty gates"

Based on Psalm 24:7-10. From a translation by Catherine Winkworth (1827-1878) of "Macht hoch die Tür, das Thor macht weit" by Georg Weissel (1590-1635). Both the German hymn (published 1642) and the translation (published 1863) consist of five stanzas of eight lines each. The hymn appears in various forms in our hymnals, all being abridgements of Miss Winkworth's translation. In some of the books nothing more is included than the first halves of stanzas 1, 4, and 5; in others additional excerpts of varying lengths are found. The hymn appears in its most nearly complete form in the Lutheran hymnal, where two alternative versions are given; one has stanzas 1, 2, 3, and 5 in their entirety, the other is briefer. The tune is usually, but not always, TRURO.

Weissel was a Prussian educator and pastor of the early seventeenth century. This hymn, intended for use in Advent, was not published until after his death.

Miss Winkworth, many of whose translations from the German are in common use today, was born in London, but her family moved to Manchester when she was two years old. There she was educated by governesses and tutors, the most influential being two very distinguished Unitarian divines, the Reverend William Gaskell, husband of the famous novelist, and the Reverend James Martineau. At the age of eighteen she went to Germany and stayed more than a year. Two series of translations of widely used German hymns appeared in 1853 (when she was only twenty-six) and 1859 under the title of *Lyra Germanica*. Her family moved again in 1862, this time to Clifton, a suburb of Bristol, and she became very active in the promotion of higher education for women. A volume of her earlier translations set to music, *The Chorale Book for England*, was brought out in 1863, and further translations were published in *Christian Singers of Germany* in 1869. She died in a small French village in Haute-Savoie close to the Swiss border and not far from Geneva. Her health had been impaired by her strenuous public activities, and she had gone there to be with an invalid nephew. Her sister Susanna was also a

skillful translator of German works, though not of hymns.

5. "God is my strong salvation"

Selected verses of Psalm 27. By James Montgomery (1771-1854). Published in 1822. Various tunes are used; MEIN LEBEN is given in a couple of books.

Montgomery was born in Scotland of parents who later went to Ireland and then to the West Indies, where his father, who was a Moravian minister, carried on missionary work and where he and his wife both died. The son was sent to a school near Leeds to be educated for the Moravian ministry, but he never completed his training and after various vicissitudes ended up in Sheffield as assistant to the editor of a local paper, who was also a bookseller and printer. Not long afterwards Montgomery succeeded to the editorship, and when, later on, he became owner of the paper, he rechristened it *The Sheffield Iris*. His career as journalist, lecturer, and social reformer was a long one, and he lived to the age of eighty-two. He espoused many humanitarian causes, including that of the unfortunate little boys used as chimney sweeps, and was especially ardent in his condemnation of slavery. He was twice fined and imprisoned for publishing materials objectionable to conservative sensibilities, but he gradually attained to such a respectable position that for most of the last two decades of his life he was the recipient of a royal pension. Being poetically gifted and a member of a religious body with a long and noteworthy tradition of hymnody, he not surprisingly produced a number of hymns that have deservedly remained in common use. His total output numbered more than four hundred, and of these a dozen or more are to be found in several of our books.

6. "Through all the changing scenes of life"

Selected verses of Psalm 34. From the translation of the psalm in eighteen stanzas in *A New Version of the Psalms of David, Fitted to the Tunes used in Churches*, of which the compilers were Nahum Tate (1652-1715) and Nicholas Brady (1659-1726). This was published in 1696. It is not known which of the psalms in this work (commonly known as the "New Version" or "Tate and Brady") are by which of the translators. Our books vary in the selections of stanzas used. The more usual tune is WILTSHIRE.

Tate was born in Dublin and attended Trinity College there. In spite of his distinctly mediocre talent he attained the positions of Poet Laureate and Historiographer-Royal and seems to have been a respected friend of the poet Dryden. He did much writing for the

stage; this included, in addition to the composition of new plays, making adaptations of plays by other authors, among them, unhappily, Shakespeare. In his last years he was apparently burdened with dissipation and debt.

Brady, too, was of Irish birth. But he attended Westminster School and had his university training at Oxford and at Dublin. He had a distinguished ecclesiastical career both in Ireland and in England and became chaplain to King William III. His publications included a tragedy, a verse translation of Virgil's *Aeneid*, and volumes of sermons.

*7. "As pants the hart for cooling streams"

Selected verses of Psalm 42. From the translation in "Tate and Brady" (see no. 6 above). Varying selections of stanzas are found in our hymnals, but all include at least stanzas 1, 2, and 12. The tune in the earlier books is *SPOHR*, in the more recent ones *MARTYRDOM*.

EDITOR'S NOTE: Dr. Shero's series of hymn studies will be continued in a later issue of *THE HYMN*.

HYMN REHEARSALS (*Continued from Page 34*)

answer. Does telling a story about a hymn, its composer or author, affect the *singing* of a hymn? In the instance of asking a congregation to sing a hymn, would telling a story about it really help people to sing it? Giving background information is helpful to create interest and curiosity, but we are deceiving ourselves when we assume people will be enthused to sing, through hearing a story. I believe it is more than a matter of having people hear the tune played or sung over and over in rote fashion. Formerly this procedure was the only way to learn music. Is it necessary today to use this music traditional method of our past? I have found through the experiences of conducting hymn-rehearsals that people who claim to know nothing about music welcome, as most choir members do, musical instruction as a part of the rehearsal. We will get nowhere condemning the musical inadequacies or literary limitations of some hymns, or blaming our congregation for not singing the good hymns. Hymn-rehearsals can bring us face to face with every problem, human and/or musical—face to face with seeking out the spirit inherent within hymns, and offering practical help in some musical techniques.

Finally, the other problem. When can we get congregations to rehearse? We have to be realistic here. For most of us, to call a congregation together on a special night to rehearse would result in disap-

pointment and seeming lack of interest! Rehearsals can be arranged as a part of a service or as a part of some other group meeting within the congregation. In any case the rehearsal period would be brief and concentrated. If a long-range, carefully planned teaching approach is set up, and consistently followed, I am sure all who attempt such a thing will be amazed at the spirit and attitude that comes to congregations when offered enlightenment of this kind. However, the attempt has to be more than a quick shot in the arm. Just as the rehearsal is the heart of any musical organization, the congregation-hymn-rehearsal can bring new life into congregational singing.

Hymn Playing

RICHARD W. LITTERST

HOW DOES MAN WORSHIP his Creator? Just what are the conditions which bring about the "Act" of worship? Can we be certain that the same conditions will always produce the same degree of worship—and for all people present? If we say that worship is an experience, does it happen suddenly, or is there a prelude leading up to it? Some churches use a liturgy and a set form and order of events which, taken in sequence, are supposed to constitute *worship* for those who participate. Other churches are much freer in form and in order of events so that a disciplined liturgy as such is difficult to discern.

Perhaps the word, "participate," used above, holds a better key to the matter of worship than do the details of just exactly *what* is done. Is *worship* something that can be done *for* you, or is it something which you must do for yourself? If you say it must be done for you, you deny the possibility of achieving worship outside of churches, which try to specialize in this matter. If, instead, you say that worship is something you must do for yourself, then the *place* is not so important because you might achieve for yourself the worship experience anywhere. It might be added that *what* is done is not nearly so important as what *you feel* about it!

As soon as we discuss "participation," we come to the question of "inner" and "outer" or *spiritual* and *physical* participation. The words, "God is a Spirit, and they that worship Him must worship Him in spirit and in truth," would seem to point the way, but how do we control our own spirits and bring about worship? Is it not through the discipline of the physical body—whether it be by bowing, kneeling, taking communion—or even by the singing of hymns? No

one would claim that all should receive this experience only through one of these acts, but it is considered helpful for people to seek worship in a togetherness, and these are but some of the things that are done during the worship fellowship each of which may draw different responses from each person present.

A great hymn is a meaningful text wedded to appropriate music—the blend of which results in an experience when performed. Surround this with the architectural arts, the Scriptures and their interpretation, what is left: the PARTICIPATION of the worshiper. The worshiper may be a spectator and possibly be moved by the hymn as sung by the choir and played upon the organ, but the spiritual unfolding of a great hymn will never be so great as when the worshiper truly gives of his entire being in participation.

What dedicated organist has not felt concern about the hymn singing in his church? It is probably seldom really good enough if it be considered an *offering* to God. And if it is anything less than the best of which the worshipers are capable, it does not belong in church. Music, however, is a specialized study requiring years of great effort for artistic accomplishment. What can the organist do to draw forth from the congregation its best effort in the hymn singing? It must be conceded at this point that circumstances will vary considerably; among the significant ones are: a good (or, a bad) tradition of hymn singing in the church, an adequate (or, an inadequate) organ, one or more good choirs, an enthusiastic clergy, a sanctuary with good acoustics and so forth. Still, some generalizations may be made which successful organists know and follow in their services.

It must be presumed, of course, that the organist has the technical facility to play the correct notes and rhythm. Beyond this, the best guide that can be offered is, strive at all times for an affirmative answer to the question, "Can *you* sing the hymns to your own playing?" Is the tempo good? Is there time to breathe—at the logical places? Is there enough organ support for those to participate who do not wish to sing solos—without using so much organ as to make the singer feel inadequate to contribute something? Of course, there is the question of the best key for the hymn, but this is not nearly so important as many people think it is. It is a well-known fact that everybody can sing higher than they *think* they can. But if people are asked to sing something they don't like (and the reason they don't like a certain hymn may be controllable), they will often claim that it is too high. Give them something that they really want to sing, however, and you can just about name your own key. Their top range seems nearly limitless because they are participating with their whole being

enthusiastically. The foolish arguments over whether to insist that only the melody be sung or whether parts are permitted begin to melt away. And these are foolish arguments born out of not knowing what to do about congregational singing. You cannot pass a law that no one may sing bass, nor can you prevent the melody being sung two or more octaves too low. All you can do is try to *encourage* participation.

It is thought by some that the playing of the printed notes is enough, and that anything added or subtracted is wrong and discouraging to the singers. Others think that harmonic changes, key changes, interludes, and striking registrational changes are in order—in fact, the only thing treated sacred is the melody which is usually left intact! The thing which might be concluded as obvious is that both of these philosophies are correct—in the right place or for the right occasion or for the congregation which is used to it. It is the opinion of this writer, however, that the correct criteria for judgment have not yet been stated. Why should we ask the singers to *participate* if we do not first insist that the organist *participate*? It is not enough that he should be technically qualified. It is not enough that he be willing to display his own virtuosity. His work must be judged a complete failure unless he, too, worships. This means many things; among them, he will be acutely aware of the needs of his congregation and of the potential and the limitations of his musical situation. He will be lead to try to build upon whatever tradition of hymn singing may already exist and encourage it to grow, rather than destroy what there is and build for his own glory. If there are shortcomings and changes are called for, he will seek to evolve them by careful planning over a long period of time. This is no job for a person who is not willing to practice the hymns as he practices anthems, solo accompaniments, and organ selections. This does not mean that he must spend equal time on notes and this kind of detail; it does mean that he is honor—and duty-bound to be sufficiently familiar with the feeling of the art which he will attempt to create ahead of when he performs in public.

There are times, then, for modulations between verses; there are times for all of the glory of the majestic full organ; there are times when the organ may drop away into a background so as to give the effect of a capella singing. But it is not likely to be appropriate to do these things every Sunday. Neither is it always possible to predict ahead of time the correct occasion for these things which can give a

(Continued on Page 57)

MAURICE FROST (*Continued from Page 36*)

British Museum. Among these was a holograph copy of John Francis Wade's *Adeste fideles*.

His *English & Scottish Psalm & Hymn Tunes, c.1543-1677* was reviewed in *The Hymn* in April, 1954. His forthcoming revision of the Historical Edition of *Hymns Ancient and Modern* will be reviewed later this year. He leaves notebooks filled with well organized material for a volume on the hymn tunes of the eighteenth century.

It is understood that his books and perhaps the papers will go to the library at the Royal School of Church Music, (Addington Palace, Croyden, Surrey).

Maurice was a delightful correspondent, with a whimsical way which made one cherish his friendship deeply. A large number of the changes and corrections in the second and third editions of *The Hymnal 1940 Companion* came from his pen, as did frequent brief notices and queries in the *Bulletin of the Hymn Society of Great Britain & Ireland* and in *The Hymn*.

Long active in the affairs of our sister Society in England, Maurice has been its chairman in recent years. He was honored with the Doctor of Literature degree by his university in 1954, and was elected a Proprietor of *Hymns Ancient & Modern* in 1959.

Perhaps now, in the larger life, he has by this time, sought out King David and written out the original Psalm Tunes for his notebooks.

—LEONARD ELLINWOOD

Dr. Frost's funeral was conducted at Deddington Church, December 29, 1961, by the Bishop of Dorchester. The Church of England Burial Service was used, and in addition the hymns "There is a land of pure delight" (Watts) and "Lord, it belongs not to my care" (Baxter) were sung. Mr. Bunn, Mr. Holbrook and I were able to be present on a bitterly cold day with snow on the ground.

—CYRIL E. POCKNEE

Our Cover Picture

Calvin Weiss Laufer, at whose office The Hymn Society was organized, an executive of the Presbyterian Board of Publication and Presbyterian Board of Christian Education, serving them both as an authority on music and hymnody.

The Evolution of Methodist Hymnody in the U.S.

GOFF OWEN, JR.

THE METHODIST CHURCH in the United States is one of the Churches best known for its sincere, enthusiastic vocal utterance of Christian beliefs through the heritage of hymnody, passed down to it by the founding fathers of the original Society, John and Charles Wesley. This statement is true today in spite of the gross lack of the inner fire and conviction in the congregational singing of many Christian Church denominations.

One might well ask why there should be such a difference between the hymn singing of one Church over another. Is not a hymn a hymn? Are they not all alike? The answers to these questions are not immediately apparent for hymns do not sprout in hymnals, and hymnals do not grow on the backs of church pews as quite a few congregation members believe. Hymns, particularly the hymns of Methodism, have issued forth from the fertile soil of deep religious conviction and belief. It is hardly necessary to name those lights which have illuminated the path of doctrine and song from the early Methodist Societies to the present Methodist Church, John and Charles Wesley.

I. The Need for Reform

Eighteenth century England was in a state or condition which motivated the rise of Wesley and his teaching. This may seem strange when we consider the fact that John Wesley was a clergyman of the Established Church in England. The Church of England, however, in spite of the "Open Bible" of Tyndale two hundred years previously, was caught in a degree of decadence which had some possibilities not unlike those in the Roman Church which gave rise to the Lutheran Reformation of the sixteenth century.

It is true that the Church in England had felt the influence of, and profited by the Lutheran reforms; however, a *status quo* situation had descended upon the Church. There was a great stress laid upon outward, ceremonial forms, especially upon the sacrament of Holy

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Communion, so much so that Christianity was concerned with more of an outer, mechanical pose and procedure than an inner spiritual growth of the soul toward Christ-likeness and purity of the spirit. These were the conditions which motivated the new movement led by John and Charles Wesley within the Church.¹

In addition to the situation within the Church, the prevailing mode of thinking in everyday secular life circulated within the vortex of Calvinism's least optimistic influences. The central pole of thought relating to predestination, with its parallel resultant teaching of the inability of man to improve his state and guide his own course in life before God, produced a "rigid, morbid, complacent, and often bitter Calvinism which formed the basis of the thinking of the more able and active churchmen of the time."² It was inevitable that this pervading trend would carry over into the Church with its additional needs for readjustment previously mentioned. The combination of the Calvinistic teachings of the time, with the emphasis upon sacramental and liturgical forms and the lack of evangelical, scriptural teaching, resulted in a somewhat sophisticated intellectualism which became an additional detrimental factor in the overall condition of the Church of England in the eighteenth century.

II. John and Charles Wesley

In order to consider the origin of the music tradition in Methodism, it is imperative that one fully recognize the joint sources of the Methodist Society, John Wesley, 1703-1791, the organizer and theologian, and Charles Wesley, 1707-1788, the poet. It is extremely interesting to note how well the talents of each is reinforced by the other for the total benefit of spreading the teaching of Methodism. It is doubtful whether John Wesley, or Charles, alone, could ever have created the impact which resulted from their combined endeavors. John made great use of Charles in spreading his doctrines, the central point of argument being, "All souls may be saved which accept the salvation freely offered to us all."³

The influence of Luther on the Wesleyan attitude is revealed in the fact that "John Wesley's sympathy was with the old German hymns; their texts lent themselves to his translations as their tunes were often the perfect match for the inspiration of Charles."⁴ When one speaks of the hymns of Methodism, the name of Charles Wesley is most prominent but the brother, John is also represented, in that his translations from German hymns of the Moravians and Lutherans, were the source of many Wesleyan hymn texts.

The earliest hymns of Methodism were published during John

Wesley's residence in America. While he was in Georgia, in 1737, he published at Charleston, a *Collection of Psalms and Hymns*, the first hymnal to be used in America.⁵ This collection is also recognized as the first hymnal compiled for use within the Church of England.⁶

The foundations of English hymnody, including the Methodist, rest largely upon the metrical versions of the Psalms which, together with other scriptural translations, were long regarded as the only hymn forms permissible in divine worship. Though many original hymns existed before this time, the first great English hymnist, represented in the Methodist hymnal, was Bishop Thomas Ken, 1637-1711. He is known for his *Manual of Prayers for the Winchester Scholars*, 1700. Although John Wesley published his hymn book in 1737, and hymn singing was established among his followers in the middle of the eighteenth century, the Church of England's decisive acceptance of the practice is reckoned from the year 1860.⁷

On this basis Methodism made a large contribution among English speaking peoples in initiating the change from psalmody to hymnody, the change, in a sense, from objective vocal praise, adoration and worship, to a more subjective form, in that the individual is now singled out in the expression of his own personal relationship with his creator through "man-made" texts. This is in itself a reflection of the Methodist Movement, the search of the individual for God rather than a formal act of worship by the congregation as a *mass* or *whole*.

Charles Wesley furnished the tool of hymnody for the joint endeavor with John of strengthening the Society. The size of this tool and the ability and devotion of the man who created it can best be judged by the simple fact that he wrote over six thousand hymn texts. "It has been said that Charles Wesley wrote his hymns in a greater variety of meters than any other poet used in any and all poetic forms. Horace is his only competitor."⁸ Charles Wesley produced a stream of sincere, acceptable hymns based upon the teachings of John, in addition to their being centered upon the doctrine of the English Church.

Is it any wonder that hymn singing is at a low ebb today even in the Methodist Church when we consider some of the doggerel that has replaced many of Charles Wesley's hymns? I believe that we, as Christians have approached a point in time in which congregations do not sing because they do not believe what they are supposed to be singing,—the words to many of the hymns in our hymnals. Either we must return to psalmody which makes use of texts a heathen would find difficult to disbelieve or resurrect Charles Wesley's hymns and

others like them, in order to keep the art of congregational worship, by means of singing praise to God, from becoming extinct.

III. Stages of Growth

In viewing the development of the Methodist Society as formed by the Wesleys, it is immediately evident that there are different stages, each having its own highlights in the overall process. I would like to suggest three basic stages or levels of growth.

The first stage or period to consider is that of the English Methodists within the Established Church, centered around the hymnody of Charles. This particular phase, being under the guidance of John, is therefore the closest to his original idea. The evangelical theology of the Wesleys transmitted by means of Charles' hymns in the early Society, the apostolic teaching of Christ crucified, risen and ascended, can be clearly traced in its spread throughout the British Isles and America. It should be recalled that for the twenty-year period from 1766-1785, American Methodism was a movement within the Anglican Church.

Charles Wesley provided singing in the early movement as a means of evangelistic communication. The Methodists sang their faith. He "enabled plain, unlettered men to be at home in the solid theology of his hymns, and so to lay hold upon the fullness of the Gospel."⁹ The stress upon scripture as Methodism's foundation in Charles Wesley's hymns is evident in the two following examples:

- a) Come, O Thou Prophet of the Lord,
 Thou great Interpreter divine,
 Explain Thine own transmitted word,
 To teach and to inspire is Thine;
 Thou only canst thyself reveal,
 Open the book and loose the seal.
- b) Thy words are more than empty sound,
 Inseparably one with Thee;
 Spirit in them, and life is found,
 And all the depths of Deity.

In passing to the second or middle period, the rise of the Society in America, and the break away from the Established Church, it will be well to note that "Methodism, unique among the other major denominations, expresses doctrine in the form of expository documents, the *Notes on the New Testament* and the *Standard Sermons*." Further German influence is observed in that the *Notes* are related to the

Gnomen Novi Testamenti of Johann Albrecht Bengel which John preferred to translate and shorten for the Methodists, rather than to do a commentary of his own.¹⁰ Whereas others have Articles or Confessions, the Methodists have the preceding documents and their hymns, for that which John preached was articulated, affirmed, and responded to in the hymns of Charles.

The climax of the middle period, the break with the Church of England, was the birth of American Methodism. Earlier, John Wesley had proposed a Liturgy for the American branch of the Society which differed little from that of the *Book of Common Prayer* which he thought was the best constituted National Church Liturgy in the world. This form stressed the movement as a sacramental Society, so that the end result was an ideal union of an evangelical and sacramental service of worship. This is, as we know, not the case today.

John's feelings regarding separation of the Methodists from the English Church is revealed in his statement, ". . . Nothing could ever force me to leave the Methodists but their leaving the Church of England." Formal existence of American Methodism began with the Christmas Conference in Baltimore in 1784. The formal name was *The Methodist Episcopal Church*.

After the death of John Wesley and the birth of the new denomination a form of morning worship was introduced. The Psalter of English tradition was completely forsaken and the collection of *Psalms and Hymns* which Wesley had given the American Methodists in 1741, was incorporated into the services. After enlargement in 1810 by Thomas Coke, it became known as the *Morning Hymn Book*.

The third period of growth, from 1800 to 1905, and even to the present time, culminates in the Methodist Church in America in the twentieth century. This stage represents the development of the true national quality of Methodism, especially by means of a change in hymnody and music from the time of Wesley to the present. The trend in hymnody has been away from Charles Wesley, in some instances for good reasons. However, for the most part this trend, it seems to me, has now gone too far.

I will omit the several collection sources from which the Wesleys chose tunes to mate with their hymns. I think it is unnecessary when we realize that the tremendous upsurge of the Great Awakening and other revivalistic periods, with their accompanying camp and tent meetings, mass production of hymn text and tune literature, have pervaded all hymnals within this country. In fact, most churches are

only now getting to the task of weeding out the worst of this vast accumulation of material. In view of this condition there is hardly any point in saying that Methodist hymnody and music are unidentifiable when compared to those of Wesley's time. This is not to say we should return totally to the past but merely to point out the strengths and weaknesses of Wesley's, and our, times and resources. Since the separation of the Southern and Northern Churches during the Civil War, and their reuniting some years later, there has now taken form a uniform musical heritage and tradition which American Methodists can call their own.

IV. The American Heritage

Although there are certainly weaknesses in Methodism and its hymnody at present, the condition that now prevails can also be looked upon as a blessing. The stages of growth in Methodism from John and Charles Wesley's day to our own times have truly brought into being a Church and tradition of music and hymnody of the Wesleyan heritage, yet still unique in its own right. This present-day Methodist Church in the United States has indeed retained many Wesleyan strengths, one of the most important of which is the stress upon evangelic hymnody and teaching. It is the use of hymnody as the means of teaching the doctrine, evangelical and scriptural, of Methodism, which has been retained from Wesley's Society to the benefit of the Church as a whole, for hymns are a superb carrier of doctrine to the members. It has been well said that "The Hymnal of the Church, in its religious and moral values to Christian believers, is second only to one other book—the Bible."¹¹ Some weaknesses of the present *Methodist Hymnal*, 1932, can perhaps be explained by mentioning that of roughly 600 hymns, fifty-six are by Charles Wesley, whereas in the 1905 *Hymn Book*, 129 of some 700 hymns were Wesley's.

There were and still are some doctrines which have been established to which the Wesleys did not originally adhere and this is reflected in the omission of various Wesley hymns. First of all is, of course, the break with the Church of England. The next most important factor is the non-observance of the "real presence," the objective presence of Christ in the consecrated elements which was part and parcel of the Wesleys' orthodox Anglican faith. This non-observance of the "real presence" the importance of which (the "real presence") can be observed by a study of Charles Wesley's *Eucharistic Hymns*, has resulted in an accompanying lack of stress upon the significance of the Holy Communion. This lack of stress upon its

significance is not controlled by the frequency of its offering or reception but by the doctrinal symbolism attributed to the elements.

Thus a new tradition of hymnody and music has arisen, partly of and partly *out of* the old, the Wesleyan. As Dr. McCutchan wrote, "Charles' non-prejudice opened the door to this pattern and Methodism opened the door for a new Church music. Whereas Watts conformed to familiar metrical schemes, . . . for tunes already known, Charles Wesley wrote regardless of any known tunes."¹² This open-minded, non-prejudicial attitude in this country has influenced the outcome of our present heritage quite significantly. Although this synthesis may be expressed in the remark of Dr. Maurice Frost, "I am afraid I don't know what are regarded as typically Methodist tunes,"¹³ it cannot be denied that the Methodist Church in the United States has well succeeded in establishing a heritage of hymn texts and tunes of its own.

NOTES

¹ Hildebrandt, F., *Christianity According to the Wesleys*. London: Epworth Press, 1956, p. 11.

² McCutchan, R. G., "A Singing Church," *Methodism*. New York: Methodist Publishing House, 1947, p. 151.

³ Price, C., *The Music and Hymnody of the Methodist Hymnal*. New York: Eaton & Mains, 1911, p. 133.

⁴ Hildebrandt, F., *From Luther to Wesley*. London: Lutterworth Press, 1951, p. 201.

⁵ Bett, H., *The Hymns of Methodism*. London: Epworth Press, 1945, p. 9-16.

⁶ Price, C., (note 3), p. 14.

⁷ Fox, A., "Charles Wesley's Hymns and the Anglican Tradition," *Bulletin Hymn Society of Great Britain & Ireland*, 81(1957), p. 113.

⁸ McCutchan, R. G., *Hymn Tunes Names*. New York, Abingdon Press, 1957, p. 18.

⁹ Hildebrandt, F. (note 1), p. 52.

¹⁰ Hildebrandt, F. *Ibid.*, p. 16, 21. (Hymns quoted, p. 17)

¹¹ Nutter, C. S. & Tillett, W. F., *The Hymns and Hymn Writers of the Church*. Cincinnati: Jennings & Graham, 1911, p. ix.

¹² McCutchan, R. G., *Our Hymnody*. New York: Abingdon Press, 1937, p. 12.

¹³ Frost, M., "The Tunes Associated with Hymn Singing in the Lifetime of the Wesleys," *Bulletin*, Hymn Society of Great Britain & Ireland, 81(1957), p. 117.

A membership of 2,000 is our goal for this 40th Anniversary Year. Have you invited a friend to join The Hymn Society of America?

Winchester New and the Widow

HENRY LELAND CLARKE

NO NAME ASSOCIATED with the origin of Lutheran tunes is more elusive than that of Georg Wittwe. In *The Hymnal 1940 Companion* (1949) we read:

WINCHESTER NEW, Zahn no. 2781, was first published in Georg Wittwe's *Musicalisch Hand-buch der geistlichen Melodien*, 1690, with the hymn "Wer nur den Lieben Gott."

And in *The Hymnal for Colleges and Schools* (1956), the tune WINCHESTER NEW bears the caption, "Adapted from Georg Wittwe's '*Musicalisch Hand-buch . . .*' 1690." *The Service Book and Hymnal of the Lutheran Church in America* (1958) corroborates this information, ascribing WINCHESTER NEW to "Georg Wittwe's *Musikalisch Handbuch*, 1690."

Yet no biographical reference book divulges a single detail of the existence of Georg Wittwe.

Seated before the microfilm of Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*, I was examining his citation of the title page of the *Musicalisch Hand-buch*. As my eyes ran over the words "Gedruckt bey Georg Rebenleins Wittwe," strains of Viennese music began coursing through my head, Viennese music by Franz Lehár.

Of course, the book was not printed by a man named Georg Rebenlein Wittwe, but by the widow of a man named Georg Rebenlein. It did not take long to discover in Eitner that the Rebenleins were an old family of printers in Hamburg. First came Jakob Rebenlein, then Georg, and finally Georg's widow. In this instance Eitner's adoration of abbreviation is helpful because he makes it quite clear that "*Georg R.'s Wittwe*" was responsible for the 1690 tunebook.

Georg Wittwe then can be forever forgotten, and whenever we sing that rousing tune WINCHESTER NEW, we can remember with gratitude the Widow Rebenlein.

Henry Leland Clarke is Associate Professor of Music, University of Washington, Seattle, and a member of the Unitarian-Universalist Hymnbook Commission.

The tune WINCHESTER NEW is commonly used with the hymns "Before Jehovah's aw(e)ful throne," "On Jordan's banks the Baptist's cry," and "Ride on! Ride on in majesty."

HYMN PLAYING (*Continued from Page 47*)

great spiritual uplift. Helpful as are the many "Free Accompaniments to ? ? Well-Known Hymn Tunes" by some of our finer organists, the several variable factors with which the organist must deal every Sunday may make it well to change plans on the spot. This brings us to the field of improvisation. It is a study which is basic to service playing. The greatest hymn playing will generally be done by those who are also adept at improvisation. If you are not sufficiently grounded, stick to the notes in the hymnbook rarely adding a prepared "Free Accompaniment. . . ." In the meantime, make an earnest attempt to fill in your gap by studying improvisation; you need not be able to improvise a fugue in order to do a convincing job on hymns in service playing.

Even more important than the above discussion, however, is the matter of accents, repeated notes, and so forth. Ideally, the organist should not have a tug-of-war with the singers over tempo, but let's face it. Many times the singers are just not ready to participate fully, and they may tend to drag. As a general rule, begin observing more repeated notes, make wider spaces (rests) at the end of musical phrases by releasing the last note earlier, and make felt more strongly the accented beats. When the singing smooths out and the tempo is established, cut down on the accenting of strong beats, hold final phrase notes out to more nearly full value, and tie over certain repeated notes which otherwise make the sound a bit choppy. Know your hymns so well that you can do any of this at any time and in any hymn.

None of what has been said, however, is very important if the organist does not himself worship God in his hymn playing. If he worships himself, the organ, the choir, or anything else, let him not offend the Almighty by offering it to Him. Let's at least be honest and state clearly just what our purpose is, for it is first in recognizing our purpose and second in guiding our purpose that the details begin to fall into place. It is then that we earn the title of leaders in worship. You cannot push anyone into worship!

 Corrections

THE HYMN, Oct. 1961, p. 104. For *Bishop Crenden* read *Bishop Oxenden*, with the Editor's apologies. THE HYMN, April 1961, p. 54. For "the spring of 1863," read 1862, with Dr. Atkins' apologies.

Book Reviews

Jahrbuch für Liturgik und Hymnologie, edited by Konrad Ameln, Karl Ferdinand Müller, and Christhard Mahrenholz; published by the Johannes Stauda Verlag, Heinrich Schuetz Allee 10, Kassel-Wilhelmshöhe, West Germany; 1960, 287 pp.; DM 28 (\$6.67).

This is the fifth volume in a series of annuals on liturgics and hymnody to which in the past five years more than 70 authorities in thirteen countries, including the United States and Canada, have contributed. Almost without exception, the articles have been in German, the exception in the 1960 yearbook being one in English by A. J. F. Tomlinson, Furneux Pelham, Buntingford, England, who gives a report on "The Liturgical Resolutions of the 1958 Lambeth Conference," and who adds six pages of bibliography on developments in liturgics and hymnody in the Anglican Church.

Of the 287 pages constituting this annual, 95 are devoted to hymnody and edited by Dr. Ameln, Luedenscheid, Westphalia, West Germany. Chairman of the International Fellowship for Research in Hymnody, some of our readers heard him speak at the international conferences on musicology and hymnody in New York last September.

This will not be a detailed review of the 1960 yearbook, but we do want to point out some of the findings of the scholars published in this volume.

Carl Allan Moberg of Uppsala, Sweden, contributes an exhaustive article on the history of the tune of the *Pange Lingua*, (pp. 46-74). The text which was written by Venantius Fortunatus ca. 580 has had at least ten settings. According to Moberg, the earliest explicable source of the original Dorian Mode setting is in the hymnary in Verona, Italy, possibly in the Benedictine San Zeno Maggiore monastery. Bruno Stäblein found what appears to be a similar source in the *Hymnarium Moissiacense* which was compiled shortly after the year 1000, its style then being "old Gregorian." In the *Analecta hymnica mediæ ævi* edited by Guido M. Dreves and several other Jesuits, nearby *Saint Martin de Montauriol* is designated as the probable first source. Stäblein characterizes the modern E-Phrygian melody as "Gregorianized, Old Gallican, Merovingian." In great detail Moberg examines three of the ten tunes which have served as settings, his thoroughgoing analysis taking in the oldest manuscripts in France, England, Germany, Bohemia, Italy, Sweden, and Switzerland, and usually in the possession of the Franciscan, Dominican, or Cistercian orders.

Pierre Pidoux, Territet, Switzerland, brings an article on "Die Autoren der Genfer Melodien." According to him, it was Guillaume Franc and not Louis Bourgeois who was the first cantor in Geneva after the beginning of the Reformation. Franc established the *escholle de musique* there in 1541, and was appointed cantor two years later at a salary of 100 florins per annum. In

July, 1545, he resigned and moved to Lausanne. The City Council then appointed Guillaume Fabri of Geneva and Bourgeois of Paris to take over his duties, Fabri going to St. Gervais Church and Bourgeois, to St. Pierre. Three months later Fabri was discharged for incompetence and Bourgeois then became the only cantor. When Clement Marot left Geneva in 1543, 49 psalms had been provided with settings and these, according to Pidoux, were the work of Franc. It is quite certain that Bourgeois wrote the new tunes for the psalter of 1551. In 1562 the entire psalter was completed and published with no indication, however, of the authorship of the settings of the last 40 psalms. Pidoux thinks that it was done by a number of composers, but he finds no evidence to justify the inclusion of Pierre Dagues among them.

Ursula Aarburg, Frankfurt am Main, West Germany, treats four of Luther's hymns in her article, "Zu den Lutherliedern im Jonischen Oktavraum." They are the hymns, "Ein neues Lied wir heben an," "Ein feste Burg," "Vom Himmel hoch," and "Vater unser im Himmelreich," all of which have the same kind of tonal structure. She notes that there is a troubadour melody which reveals a distinct relationship to the four chorales, the love song, "Quant hom honratz torna gran paubreira," ("When an honest man gets into extreme poverty"), the creation of Peire Vidal, who was active from 1185 to ca. 1205. The song is found in only one manuscript which is now in the Biblioteca Ambrosiana in Milan.

Another Luther hymn, "Nun freut euch, lieben Christen gmein," is examined by *Paul Alpers*, who rejects the assumption of some writers that it was patterned after "Ervreuwe dich, lieve krystengemeyn," attributed to Anna von Köln (1500-1525), and that Luther probably got acquainted with it while still a monk. Alpers is convinced that the Cologne song was patterned after Luther's, and that it did not originate in 1500, but more likely in 1524.

There is much of interest in the following other articles in this annual: "Christ ist erstanden," by *Walther Lipphardt*, Frankfurt am Main; "Christe, du Schoepfer aller Welt," by *Siegfried Fornacon*, Berlin-Falkensee, East Germany; "Frater Domaslav (Domaslaus), der älteste bekannte Sequenzendichter Böhmens," by *Jaroslav Vanicky*, Prague, Czechoslovakia; "Zu Johann Walters Stellung als Hofkapellmeister in Dresden," by *Karl Brinkel*; "Herzlich lieb hab ich dich, O Herr," by *Ernst Sommer*, Bad Schwartau, West Germany; "Wie schön leuchtet der Morgenstern' im Briefwechsel von Goethe und Zelter," by *Reinhold Jauernig*, Neu Isenburg, West Germany; "Ein Brief von Sixt Dietrich über Luther und die Kirchengemeinde in Wittenberg," by *Markus Jenny*, Weinfelden, Switzerland; "Luthers Liederauswahl," by Dr. Ameln. Ernest Muller, Romansviller, Bas-Rhin, France, provides a bibliography on hymnody in France.

—ARMIN HAFÜSSLER

(*Jahrbuch* review cont'd Oct. issue.)

A Calendar of Hymns. Compiled by Frederic Fox. Dolphin Books, Doubleday and Company, Inc., Garden City, New York, 1961.

Calendar, a paper cover book, contains a collection of "52—and one more" hymns with a description of tune, text, author and composer. The name "calendar" is just what it implies: the fiscal year beginning with January and ending with December. There is a hymn for each Sunday in the year, with both familiar and not so familiar tunes and texts.

The compiler, Frederic Fox, is a Congregational minister, and one of the editors of the *New Pilgrim Hymnal* of 1958. For four and one-half years Mr. Fox served on President Eisenhower's Staff preparing the proclamations for various days, months and years. He is a product of Welsh, German-French and English ancestry, which affords a background for song. His obvious knowledge of the history of hymns and their timely origin, places Mr. Fox in the category of an hymnologist. So thorough has been his study in this area that one searches in vain for a distinctive line between clergyman and musician.

Personally, I would have hesitated to include in my listing the hymn, "God be with you 'till we meet again." Not because it was written by a minister, but in contemporary parlance, it has an emotional effect and neither the text nor the setting by William Tomer is above average. However, Mr. Fox offsets this by inserting the tune by Vaughan Williams.

Again, the tune *SINE NOMINE* of Vaughan Williams is employed "For all the Saints."

All of this adds up to the fact that *Calendar* could be acceptably used as a devotional guide by both professional and non-professional church musicians, clergy and laymen. Where the family altar is still intact, it is especially well-taken. The Sunday afternoon Hymn-sing in the home has largely been displaced by the TV, but in many rural areas, such as the cotton growing sections of the South, this "sing" custom still prevails.

The above mentioned hymns should not be taken as sole criteria for this *Calendar*. Mr. Fox has given us some priceless gems worthy of everyone's time and study in the enrichment of life through hymnody. These are some of the finest: "In Christ there is no East or West," (MC KEE); "He, who would valiant be," (ST. DUNSTAN'S); "The God of Abraham praise," (LEONI); "God moves in a mysterious way," (DUNDEE); "God of grace and God of glory," (CWM RHONDA); and the ancient Indian melody as a setting to Krishna Sangle's "Heart and mind, possessions, Lord, I offer unto thee."

—HELEN ALLINGER

The Psalms and Hymns Trust by Ronald W. Thompson. Printed by Unwin Brothers Limited, London, 1960. 32 pages, 3 shillings.

Baptists in Great Britain are looking forward this month, to the long-heralded appearance of a new hymnal, as announced by the publishers, *The Psalms and Hymns*

Trust, in London, to be known as *The Baptist Hymn Book*, to all intents and purposes, a new compilation of hymns and tunes for the Baptist churches of the British Isles and Commonwealth.

In these pages Mr. Thompson traces the inspiring story of English hymnody from pre-Reformation times, when hymns were sung in Latin, through the long years of psalm-singing, as prescribed by Calvin, to the late seventeenth and eighteenth centuries, when original hymns in English gradually became the vehicle of congregational song. A Baptist, Benjamin Keach, is generally acknowledged to have been the first minister to introduce original hymns. His *Spiritual Melody*, published in 1691, is the first of a long line of Baptist hymnals published under various auspices during the two and-a-half succeeding centuries. Other ministers followed the example of Keach, among them, Joseph Stennett, Benjamin Beddome, Samuel Medley, John Fawcett, John Rippon, and others, some of whose hymns are still in use and will be found in the new book. Two women writers, Anne Dutton and Anne Steele, also added their talents in these early days.

About the middle of the nineteenth century, the denomination indicated a desire for a new hymn book. In order to facilitate the production, a Trust was proposed, "to publish 'Psalms and Hymns,' and to administer the profits for the benefit of widows and orphans of Ministers and Missionaries of the Denomination." The administrat-

ing group was named "*The Psalms and Hymns Trust*," and has functioned successfully for more than a century. In 1958 the trustees celebrated the centenary of the Trust in a hymn festival in Bloomsbury Central Baptist Church in London. Assessing the work of the Trust, author Thompson estimates that 1,035,000 copies of the *Baptist Church Hymnal* were sold, and a 1933 revised edition actually sold 925,177 copies. Profits from these sales enabled the Trust to donate 105,846 pounds sterling to widows and orphans of Baptist Ministers and Missionaries, and also pay to the Baptist Union 32,247 pounds.

The new *Baptist Hymn Book* promises to have an even wider circulation, great interest in the publication being manifested not only in the British Isles, but also in Australia, New Zealand and South Africa, where Baptists were consulted by the editors, in the choice of hymns and tunes.

The Editorial and Music Advisory Committees appointed by the Trust, spared neither time nor effort in order to meet the current requirements of the churches of the denomination, for public and private worship, at the same time having explored the rich resources of all Christian hymnody, past and present.

The publishers are also issuing, simultaneously, a *Companion Book*, as a guide for the study and use of the hymn book, with biographical and other helpful data.

—GUSTAV A. LEHMANN

—EDWARD C. STARR (Amer.
Baptist Historical Library)

Handbook on Brethren Hymns.

Brethren Press, Elgin, Illinois. 93 pages, paper bound, \$1.50.

This is a modest handbook in comparison with many of the comprehensive volumes of their kind published in recent years. It is unique, however, in focussing exclusively on the contribution of Brethren to the *Brethren Hymnal*. A complete handbook was originally planned but, as the Preface states, "it was considered inadvisable to proceed with the project." The scope of the book was reduced to dealing with "Brethren authored and Brethren-composed hymns found in the hymnal." Of the nearly seven hundred hymns in the *Brethren Hymnal* and *Anniversary Hymns* (a four-page folder to be inserted in the hymnal), fifty-six hymns, the contributions of thirty-nine authors and composers, are discussed. The *Handbook* is divided into three sections: Part I, The Brethren Contributions; Part II, The Brethren Contributors and Part III, Indexes. In the first section, each hymn is briefly discussed and is followed by a paragraph entitled "Suggestions for the Song Leader." This contains advice to the musician on how to direct the congregation and choir in singing the hymn in the most convincing manner.

As this reviewer knew very few of the hymns cited in the *Handbook*, her attention was drawn to some interesting facts which came to light as she perused the volume. Two hymn writers were born in the seventeenth century, the era of the birth of pietism in Germany from which movement the Brethren

came. Two were born in the eighteenth century, three between 1800-1850, thirteen between 1850-1900 and nineteen between 1900-1927. This means that about one-third of the hymns under discussion were written by persons born in the twentieth century. Few hymnals give so much evidence of hymn writing and composing as a living art.

Other statistics were of interest also. Men are the composers and arrangers of forty-eight tunes and authors of twenty-eight hymns. Women wrote twelve texts and four hymn tunes. As only thirty-nine contributors are listed, many of them have composed and written several hymns included in the collection. The Brethren author and composer best known to readers of *THE HYMN* is Alvin Franz Brightbill, a member of The Hymn Society of America. Professor Brightbill was a member of the committee which compiled the *Brethren Hymnal* and is now a member of the faculty of Bethany Biblical Seminary. Other composers of several hymn tunes are Nevin W. Fisher, Perry L. Huffaker, J. Henry Shwalter and William Beery. Kenneth I. Morse is the author of the greatest number of hymn texts (6). The composers outnumber the poets among the Brethren.

This small volume presents a heartening picture of creativity. The discovery of such a vital spirit in hymnody makes this reviewer eager to become acquainted with the musical traditions of this denomination.

—CLEMENTINE M. TANGEMAN

Hymn Recordings

JAMES BOERINGER

THE AMERICAN HARMONY (17 hymn- and psalm-tunes, one anthem); University of Maryland Chapel Choir, Fague Springman (cond.); Washington Records, 1340 Connecticut Ave., N.W., Washington 6, D. C., WR-418.

This recording, in spite of serious musical deficiencies, certainly belongs on the shelves of Hymn Society members. It presents the following selections from early American hymnals and song-books: Supply Belcher's JUBILANT from his *Harmony of Maine* (1749), Jacob Kimball's MARBLEHEAD from his *Rural Harmony* (1793), Jacob French's DORMANT from his *Harmony of Harmony* (1802), William Billings's MORPHEUS and PARIS from his *Music in Miniature* (1779), Simeon Jocelyn's 89TH PSALM from his *Chorister's Companion* (1782), the anonymously composed KEDRON from Amos Pilsbury's *United States Harmony* (1799), Timothy Swan's CHINA from his *New England Harmony* (1801), Dean's CONSOLATION from Ananias Davisson's *Kentucky Harmony* (1816?), Jacob French's "The Heavenly Vision, Anthem" from Isaiah Thomas's *Laus Deo or the Worcester Collection of Sacred Harmony* (1786), Lewis Edson, Jr.'s, REFUGE from his *Social Harmonist* (1800?), Daniel Read's MORTALITY from his *American Singing Book* (1785), Justin Morgan's AMANDA from Andrew Law's *Rudiments of Music* (1792), Oliver Brownson's SALISBURY from his

Select Harmony (1783), Daniel Read's NORWALK and SHERBURNE from his *American Singing Book* (1785), and Simeon Coan's DELIGHT from Daniel Read's *Columbian Harmonist No. 2* (1798), and Jeremiah Ingall's NORTHFIELD from the anonymously compiled *Village Harmony* (1800).

Irving Lowens prepared and guided the entire recording and observes in his notes that "the music . . . is sung exactly as it was written," and that the balance of the voices is "curious." "Of the forty singers heard here, twenty-four are men and only sixteen are women. The result is a 'bottom-heaviness' that was characteristic of the time. A powerful bass was then much admired . . . the odd organum-like six-strand texture is a hallmark of the style. Furthermore, the 'air' or main melodic line is in the tenor voice, not in the soprano, and a certain amount of aural readjustment to this state of affairs must be made by the modern listener if he is to hear this music intelligently and within its own context.

"The aim of this recording is authenticity of sound, not beautiful choral quality in the modern sense. Those who are willing to listen with sympathetically open ears may hear in it a striking musical analogue of the American primitive painting."

This defensive reasoning does not explain or justify the many bad pitches, faulty entrances, bad balance, and, worst of all, the outright ugly bellowing, that persistently mar this otherwise illustrious undertaking. I emphatically take issue

with the assertion that such sounds could possibly represent authenticity. I love this music, the composers of which were infinitely more sophisticated than Mr. Lowens allows, but performances like this damage the music and offend the ears. I endorse enthusiastically the intent of the recording, but I cannot find words sufficiently severe to condemn its execution, especially in view of the fact that occasionally exquisite passages show that this is probably a good choir and a good director laboring under a destructive misconception.

PRAISE TO THE LORD (24 hymns of the Church Year); Side I, Choir of the Church of the Ascension, New York, Vernon de Tar (conductor); Side II, Choir of the General Theological Seminary of New York, Ray F. Brown (director); Columbia ML 5334.

This splendid record has every musical quality to recommend it. First, it is spirited music-making, sensitive to varying moods in a medium (the hymn) that does not lend itself to extensive interpretative subtleties. Second, it is technically competent, the singers being almost always precisely on pitch, the organ and the voices beautifully balanced and controlled, and, possibly most important, the tempos always fitting (the men Mr. Brown directs, it must be said, always seem to start an instant later than one would expect). Third, texts and tunes are chosen with imagination and good taste. Credit must be given to the Joint Commission on Church Music of the Protestant Episcopal

Church in the U.S.A., under whose auspices the music was recorded. If I were asked to recommend a record giving the best possible picture of Protestant hymnody, assuming that ministers were picking good hymns, that the organists could play them well, and that the congregations could sing them, then this would surely be the choice. For the hymns, consult *Hymnal 1940*. Plain-song, "Come, Holy Ghost, our souls inspire," VENI CREATOR; "Humbly I adore thee, Verity unseen," ADORO TE DEVOTE. Carol, "What star is this?" PUER NOBIS. Folksong, "Jerusalem, my happy home," LAND OF REST. German or Germanic, "From heaven high," VON HIMMEL HOCH; "Ah, holy Jesus," HERZLIEBSTER JESU; "Come, ye faithful, raise the strain," ST. KEVIN; "Commit thou all that grieves thee," PASSION CHORALE; "Soldiers of Christ arise," SILVER STREET; "Ye watchers and ye holy ones," VIGILES ET SANCTI. Genevan Psalm Tune, "Praise God from whom all blessings flow," OLD HUNDREDTH. English Psalm Tune, "With broken heart and contrite sigh," BABYLON'S STREAMS; "The head that once was crowned with thorns," ST. MAGNUS; "Our God, our help in ages past," ST. ANNE. English Hymn Tune, "Lo, he comes with clouds descending," ST. THOMAS; "Jesus Christ is risen today," EASTER HYMN. Irish, "The King of love my shepherd is" ST. COLUMBA. Jewish, "The God of Abraham praise," YIGDAL (LEONI). Welsh, "Jesus, Lover of my soul," ABERYSTWYTH. Twentieth Century English, "Hail thee, festival day," SALVE FESTA DIES (Vaughan Williams), etc.